



KOJA, KOJA (YOUR FOOT, YOUR FOOT)

LITHUANIAN COUPLE-BALLROOM

V. F. Beliajus

This dance seems to be another variation of the Russian "Oyda," or as the Lithuanians call it, "Anelkute, Kairia Koja" (Little Anna, your left foot). This version I found among the Lithuanians of Baltimore, Md. The tune was supplied to me by Kazys Stuparas.

Formation: Couples anywhere on the floor. Both hands joined, facing partner.

Meas. 1. Step R, L, R, turning lightly to left until L shoulders are adjacent and joined hands are stretched across each other's chest.

Meas. 2. Stamp with the L foot in place twice.

Meas. 3. Step L, R, L, turning slightly to right until R shoulders are adjacent and joined hands are stretched across each other's chest.

Meas. 4. Stamp R foot twice.

Meas. 1. (Repeated). Same as Meas. 1 above.

Meas. 2. Hit L hips against each other twice.

Meas. 3. Same as Meas. 3 above.

Meas. 4. Hit L hip twice against each other.

Meas. 5-8 (and repeat). Polka in dance position anywhere on floor. Repeat as many times as desired.

FOLK DANCE ALBUMS

Michael Herman, noted New York folk dancer, issued a folk dance album with Sonart Recording Company. His folk orchestra did the playing, and the musical arrangement of all records was excellently executed and is free of monotony in tune, as all repetitional verses have new musical arrangements which give variety to the tune and make the listening pleasant even if one does not dance to them. The Lithuanians especially will be pleased with his arrangement of Kalvelis.

The album contains the Mexican Waltz and Kalvelis (the most useful record of the lot), Meitschi Putz di (Swiss) and Taneuj (Czech), Eide Ratas (Estonian) To Ting (Danish) and Cherkessia (Palestinian), and Masquerade (Danish) and Kujawiak (Polish).

Palestinian Dances and Songs, recorded by VOX and orchestrated by Max Goberman from the collections of Corrine Chochem, Palestinian folk dancer, is another album worthy of a place in your music library. Musical arrangements for the records were written by outstanding musicians, including Darius Milhaud, Castelnuovo-Tedesco, Ernest Toch, Hans Eisler, David Diamond, Trude Rittman, and Reuven Kosakoff. Dancers who are familiar with Palestinian folk dances will find practically all popular folk dances recorded in this album: Z'kharteeha (couple dance), Debka (Arabian Horra), Ura Amkha (couple dance), Sovveuni (Horra), Tcherkessia (Horra), Havu L'venim (Horra), Kum Bakhor Atsel (circle game), Pa'am Akhat (circle game), Akhshav (couple dance), Hoi Khalutz Ikesh (circle game), Yemina (couple dance),

and Ari-Ara (couple dance). Most of the above records also have vocal accompaniments, and the music has a very pleasing oriental flavor.

FOLK GAMES

Hit The Devil (*Duok Velniu*)

V. F. BELIAJUS

With summer at hand and many camps in progress, here is a simple but novel Lithuanian outdoor game for children. This probable forerunner of baseball is less expensive to play. Boys in Lithuania enjoyed this game above any other out-door game.

One boy is chosen as Watcher of the Devil (*velnio sargas*). The Devil (*Velnias*) is a piece of wood which can stand upright, or a tall tin can. All other players are equipped with sticks or rods of about four feet long. The Devil is placed at the end of the field with the Watcher some distance from it so that he will not be struck by the barrage of sticks which are thrown by the other players in attempt to knock down the Devil. All other players stand in a line of about 20 feet away from and facing the Devil. All must throw the sticks at once aiming at the Devil to be felled. As soon as the Devil is knocked over, each player runs to retrieve his own stick. At the same time, the Watcher must return the Devil to its original upright position, then try to tag one of the retrievers with his own stick, and finally knock the Devil down again. The one tagged becomes the next Devil Watcher; but if all players manage to retrieve their sticks and get back to their line, then the Watcher remains for another turn. The players may try to knock down the Devil again as long as there are sticks which were not retrieved, however, this time they may do so only with stick in hand and not by throwing, and stand the risk of being tagged by the Watcher.

THIS 'N THAT ABOUT THE VILTIS PROGRAM

Among the guests attending there were quite a number who came from distant towns—from Gary, Whiting, Hammond, East Chicago, Ryder, and Indianapolis, Indiana, and from Elgin, LaGrange, and Berwyn, Illinois. No doubt other towns and suburbs also were represented but not recognized.

The person who so beautifully explained the Lithuanian dances, dressed in her native costume, was Mrs. Petras Daužvardis, wife of the local Consul for Lithuania. Her comments gave a clearer understanding of the Lithuanian folk dance.

Among the guests present were Madame Kazys Grinius, wife of the former President of Lithuania, and their son, Liutas.

Edward B. McNeil, a folk festival vet who now attends the University of Illinois, in Champaign, came in to take part as a member of the Polish group, and his participation added greatly to the success of the group. Four tall and handsome lads, all good dancers, made an excellent appearance on the stage.



HUNGARIAN CSARDAS DANCERS WHO WILL PARTICIPATE IN THE CANADIAN FOLK FESTIVAL

(W. O. Crampton Photo)

THE CANADIAN FOLK FESTIVAL

OTTAWA, 1947

The Folk Festival of 1947 is, I believe, that first major demonstration of the kind to have been organized in Canada since the end of the war. It aims at showing the extent of the contribution to our country which has been made by the various national groups in and around Toronto. With the return of conditions of peace, it is gratifying to find a revival of interest in the cultural activities so treasured by the peoples of war-ravaged lands.

The meeting together of groups representing many of the varied streams of culture which make up Canadian life should prove to be a striking demonstration of the richness of our cultural heritage. It is, as well, a visible sign of the development of the unity of Canada; a unity all the more unique because of the diversity of the interests it represents. In sponsoring the Folk Festival, the Art Gallery of Toronto is performing a national service. Its initiative is deserving of all possible encouragement and support.

(Signed) W. L. McKenzie King.
Prime Minister of Canada.

THE IMPORTANCE OF FOLK PRESERVATION

Mrs. John T. McCay

Director of the Canadian Folk Festival

Because it is Folk Season it would seem timely to exchange greetings. Of course, there are those who make trite remarks, folk preservation is only encouraging division in America; it threatens unity. Why not forget and let the dead past bury its dead?

Those who speak so forget that folk lore with its songs and dances, arts and crafts, is the foundation on which has been developed the fine arts and its more recent school of "The Modern."

Folk lore makes no pretenses, its simplicity is its charm. Its quaint sincerity has survived through all the history of man. Must this scientific age to justify itself ask that the genuineness of folk tradition disappear into nothingness? Rather, will life not be better served in remembering the pleasures derived from all that it represents in doing to feel its refreshing strength.

Flourishing and growing with this America of ours, which includes Canada, is a folk awareness all our own, its roots sinking deeper each year into the soil. The pioneer women sang when they met, and as they worked, the men whistled tunes in the forests to the rhythms of the saw. On plantations the colored people of the U.S.A. poured into their slavery a "Spiritual Lament" which is today the most soul-stirring of folk song. The cowboys singing of their loneliness as they rode in from the range, the dusk gathering safely around them. These, with the rich old-world contribution brought in by the settlers from every country in the world, are fast becoming a folklore of America. What is more, it may be that in the picture will be preserved glowing color and beauty which are lost to the places of their origin.

We must not let this machine age rob man of his singing nor let its great power smother his voice. It is probably all the more reason that we preserve the heritage handed down to us. Cherish it with great care. Use it with great dignity as a privilege to take part in. Acknowledge this our most sacred "Charge to Keep Alive," so that the cultures of yesterday are not lost in the mechanized world of today.

Across the 49th parallel, from Canada to the United States of America, let us join hands to blend the old with the new in a spiritual and brotherly exchange, dancing and singing into the future, to the glow of New World Awareness.

Facing west, together, where peace can flourish and abide, America becomes the continent whose richest natural resource is her people, a citizenship which includes all the kinds of humanity, the gay, sad, rich and poor, stupid and wise, the weak and the strong, an untold wealth to be preserved, we think, in safe keeping; these folk ways, regardless of race, creed, color or doctrine, are the warp and woof from which the nation has been built. The mass of humanity asks only the privilege of living and let live. Peaceably and amicably together, that they may enjoy the bounty and abundance provided for all mankind by Mother Earth.

Folk festivals are the doorways through which can and do travel Goodwill, understanding and better living, the unpretentious medium of living abundantly. Let us preserve all of its goodness.



FROM LITH STUDENTS IN PARIS FOLK DANCERS

Dear Vytautas

I just received your letter and a few copies of VIL-TIS. We shall be most grateful to you if you will continue to send VIL-TIS as we are all interested in becoming acquainted with the life of American youth in the U.S. Tho I understand very little English I manage to get along with the help of a dictionary. The other Lithuanian students in Paris are also eager to familiarize themselves with their American brethren, in spite of conditions, lost days of youth, differences of material conditions, we are trying to find a common language to express common interests.

Our dance group is not very large. We are short of girls and at present have only six couples. We meet Monday evening and practice our folk dances. We now know Kubilas, Kalvelis, Šustas, Kepurinė, Žiogelis, Sukčius and